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ROBERT AITKEN ARTISTIC DIRECTOR

1993

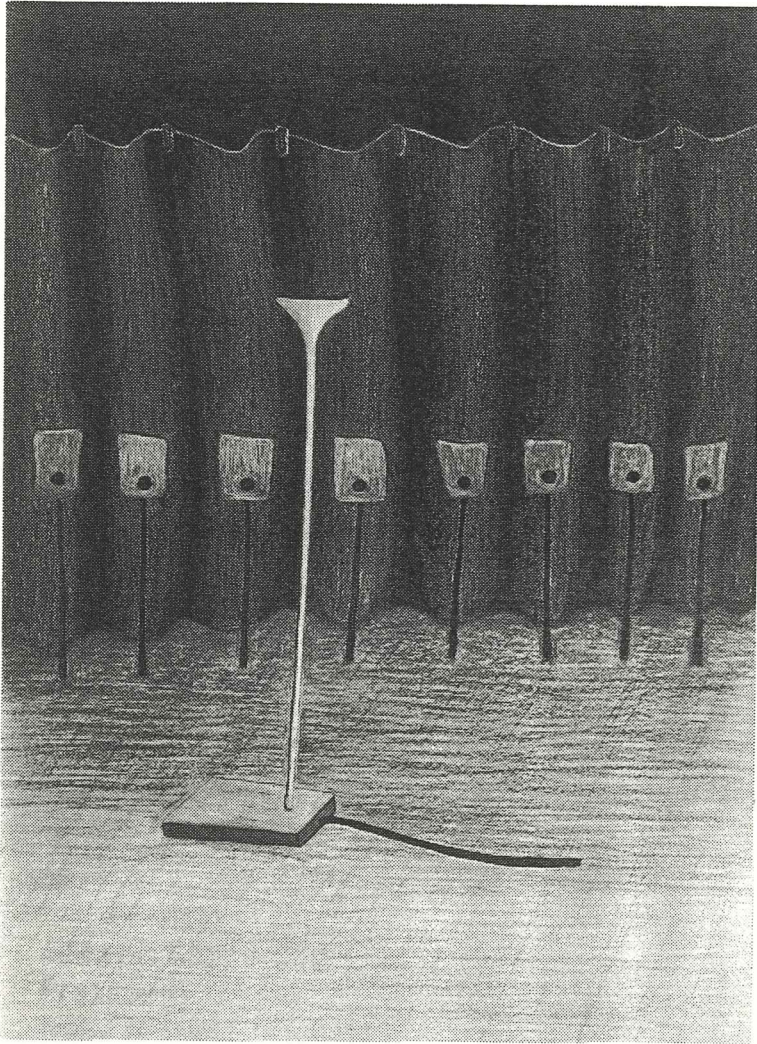
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Presents

VINKO GLOBOKAR

Prestop II, Kolo, Discours VII..... Vinko Globokar



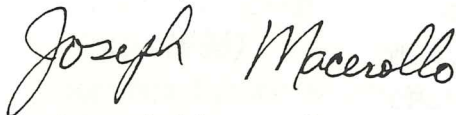
Infinite OtherBarbara Monk Feldman *World Premiere*

Featuring: The University of Toronto Chamber Singers

Dear Friends and guests,

New Music Concerts enters its twenty-second season with a sustained vision, cultural presence, and the highest consistent standards. We owe this to our reputation for excellence and I personally wish to thank on behalf of all of us at New Music Concerts, the many local performing musicians, the visiting artists and composers, and the many local funding organizations, both government and private, for believing in us and helping us to foster with our sister organizations the contemporary arts in Toronto. I hope you enjoy tonight's program. Bring a new friend next time and let's enrich our audience base.

Sincerely,

A handwritten signature in cursive script that reads "Joseph Macerollo". The signature is fluid and elegant, with the first and last names being more prominent than the middle name.

**Joseph Macerollo
President
New Music Concerts**

Tuesday, November 24, 1992
8 p.m.
MacMillan Theatre
Faculty of Music, University of Toronto

Vinko Globokar Barbara Monk Feldman

Vinko Globokar
Prestop II (1991)
for solo trombone
and electronics (15')
Vinko Globokar, trombone

Barbara Monk Feldman
Infinite Other (1992)
for chorus and instrumental ensemble (32')
World Première
Commissioned by New Music Concerts with the
assistance of the Ontario Arts Council
Dianne Aitken, flute
Dick Thompson, clarinet
Fujiko Imajishi, Virginia Wells, violins
Dan Blackman, viola
David Hetherington, cello
Barbara Pritchard, piano
University of Toronto Chamber Singers
Helen Pridmore, Joan Wright, soprano soloists
Gary Kulesha, conductor

Vinko Globokar

Discours VII (1987)

for brass quintet (15')

Michael White, James Gardiner, trumpets

Joan Watson, horn

Vinko Globokar, trombone

Scott Irvine, tuba

Intermission

Vinko Globokar

Kolo (1988)

for choir, trombone and electronics (25')

Vinko Globokar, trombone

University of Toronto Chamber Singers

Gary Kulesha, conductor

University of Toronto Chamber Singers

Sopranos

Christine Howlett, Olga Mychajluk, Nadine Odynski, Marian Sjolander, Erika Tanner, Cindy Townsend, Stacey Fraser, Teri Dunn

Altos

Catherine Duff, Kristina Hallberg, Cheryl Hickman, Cheryl Lake, Nanette Masson, Tanya Ross, Barbara Vermeulen, Vilma Vitols

Tenor

Daniel Auchincloss, Mathew Baddeley, Christopher Beal, Eugene Burke, Robert Herriot, Mark McCallen, Casey Prescott, John Reusser

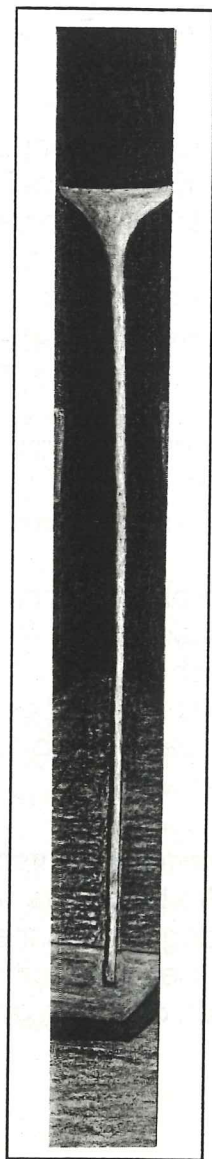
Bass

Tony Bergamin, Gary Brown, David de Jong, Steve Gokool, Brian Milligan, James Westman

New Music Concerts wishes to express its special thanks to Gary Kulesha for his invaluable assistance in preparing and directing the choral performances of this evening's concert following the illness of Doreen Rao, conductor of the University of Toronto Chamber Singers.

Born in 1934 in Anderny, Meurthe-et-Moselle in France, **Vinko Globokar** moved to Ljubljana, Slovenia, at age 13, where he studied at the music school and conservatory and received his diploma in 1954. He started his career as a jazz musician, and then went to Paris in 1955 to study the trombone at the Conservatoire National Supérieur de Musique.

He later studied composition and conducting with René Leibowitz, André Hodeir and Luciano Berio. From 1967 to 1976, Vinko Globokar was professor at the Musikhochschule in Cologne,



and from 1973 to 1979 he was responsible for the department of musical and vocal research at the IRCAM in Paris. Since 1984 he has been teaching chamber music at the Scuola di Musica di Fiesole.

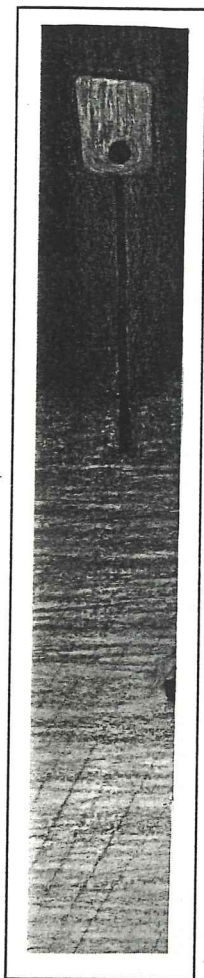
As a solo trombonist of unusual virtuosity, he has attracted many important composers to write for him, such as Berio (*Sequenza V*), Kagel (*Der Atem* and *Morceau de Concours*), and Stockhausen (trombone version of *Solo*), and has been responsible for the first performances of works by Alsina, Andriessen, Leibowitz, Wyttenbach, Kessler and others.

His output comprises about seventy works for solo instrument, ensemble, orchestra, chorus and stage works.

"Globokar's cosmopolitan approach," writes musicologist Niall O'Loughlin, "his prodigious technique and his riotous imagination, his early interest in jazz and his theatrical sense of humor have all combined to produce a series of original works.

***Prestop II* for trombone and electronics (1991)**

'We begin! We begin with the words of Edoardo Sanguinetti in the distance. The soloist comes closer, plays intimately beside the audience's ear, and then attempts to gear down with the



help of a sound processor. *Prestop II* in Slovenian means "passage," the passage from the real world (outside) into the world of fiction (the concert hall).—V.G.

***Discours VII* for brass quintet (1987)**

'*Discours VII* is part of a series of works exploring the similarities between spoken language and instrumental music, all based on the central idea of how to apply and transfer the elements and even the rules of the "spoken" to the "played" and vice versa. The preceding works (*Discours II* to *VI*) explore amongst other things the phonetic aspect (the analogy between vowels and consonants and the sounds or noises produced by five trombonists), the influence of a poetic text on the inventiveness of five oboists, the different ways to approach a discourse between three clarinetists (explanatory, imperative, interrogative...) or the analogy between a

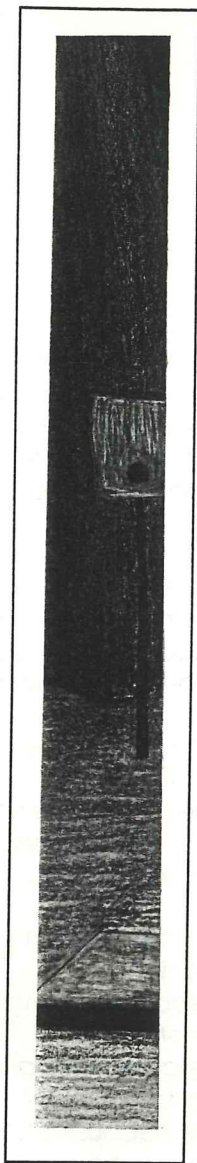
theatrical act and a musical one, applied to a string quartet, etc. ..., in the same way that *Discours VII* attacks the problems posed by the spatialisation of sound, the mobility of the sound sources and the different degrees of communication between five people. The tuba is static, a point of reference and utters speeches filled with meaning. On the other hand, the four other members of the ensemble develop and comment on these discourses, although from time to time they pay no attention to them. Finally, the dispersed members reunite into a quintet and break into a rondo finale.'—V.G.

***Kolo* for mixed choir and trombone with electronics (1988)**

'In this work, composed for the chorus of the WDR of Köln, I sought to organize a music that would be provoked by mobile sound sources in constant movement. The singers form different circles and group themselves in geometric

constellations which allow varying perceptions of the same musical material. These formations visually delimit the space from which the sound originates. Symbolically, two worlds are side by side. On the one hand, we have the chorus, which is concerned with a thought which wishes to recall a certain archaism. It is for this reason that the distant idea of the Kolo appears, a Balkan collective dance, and that I introduce ancient texts which have to do with nature or ancestral country life. On the other hand, we have on stage a trombonist, a "modern" man working with an instrument that is electronically altered, who plays the role of a master of ceremonies, but who also represents the individual in the face of the mobile masses.'—V.G.

*1. The pipes are shrilling,
The drums are beating,
The fiddle is screeching,
The hurdy-gurdy is groaning,
The bagpipes are droning.*



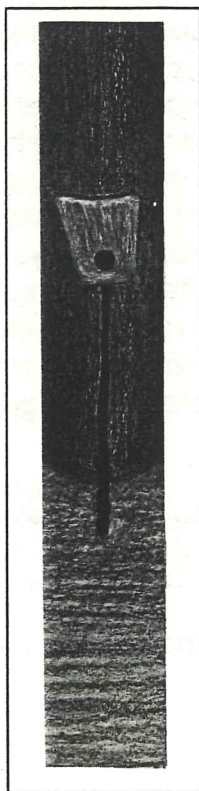
The children are jumping,
The boys are leaping,
The girls are flying
In the arms of their lads
And dancing a jig.

Hey-ho,
Let's jump!
Come, brothers!
Laugh, sing, rejoice, shout!
(from "The Seasons" by J. Haydn)

Who will dance
Must pay.
The musician is not a horse
That would work for nothing.
(Slovenian folksong)

My heart and my head are
aching,
Because my lover has turned to
another.
Be quiet, my daughter, let him
go to the devil!
It is because of him that you, so
young, have fallen ill.
Dear mother, do not curse him.
He said he would marry me.
(Bosnian folksong)

I have no more wheat in the



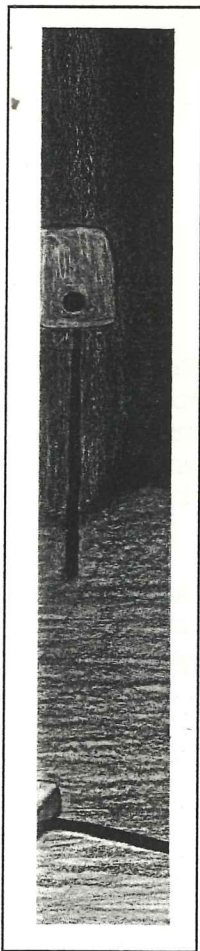
house,
And no more coins.
The cat and the mouse are starving.
The dog won't stop growling.
The children cry themselves hoarse
Asking for bread.
I often pity the fools.
(German folksong)

2. While the poor peasant
Works hard for a paltry penny,
We play the bagpipe,
Play the live-long day,
Pipe, bagpipe.
(German folksong)

Mountains, lower yourselves!
Valleys, raise yourselves!
Let the earth become flat
So that I can see my love coming from afar.
(Slovenian folksong)

Awake, you sleepers in there.
The cuckoo has called.
(German folksong)

Ai, I am building my tower,
But I have not stones.
Ai, my tower, Lord-a-mercy,



*Will be built with a song.
Ai, my tower will be built with a song.
Ai, my walls,
Watered by my tears,
Ai, I shall say my evening prayers in
you.
Ai, telling you all my anger, Lord-a-
mercy.
(Bosnian folksong)*

*3. Brother, take your goblet,
Turn it over on the table.
Perhaps in a year
We will no longer be singing in this
world.
They will put us into the black ground
From which no one ever returns.
In the other world*

*We will drink no more wine.
There will be a drought down there.
(Slovenian folksong)*

*Beloved fatherland, we have to give in.
We cannot live here any longer;
We are only tormented by affliction and distress,
And cannot earn our daily bread.
(German folksong)*

Barbara Monk Feldman was born in Canada and studied composition with Bengt Hambraeus at McGill University in Montréal, and with Morton Feldman at the State University of New York at Buffalo, where she received a Ph.D. in 1987. She was awarded the Edgard Varèse Fellowship from the State University of New York (1984-1987) and received a Special Award for the Festival for Quiet Music from the Stiftung Künstlerhaus Boswil in Switzerland (1991). She has also received scholarships from McGill University and the Banff School of Fine Arts, June-in-Buffalo (U.S.A.), and from the Experimental Studio der Heinrich-Strobel-Stiftung des Südwestfunks (Freiburg).

Her music has been performed in Canada, the U.S.A., Belgium, Germany, Holland and Italy by ensembles and artists such as the Arditti String Quartet, the Montréal Chamber Orchestra, Roger Heaton, Yvar Mikhashoff, Frederic

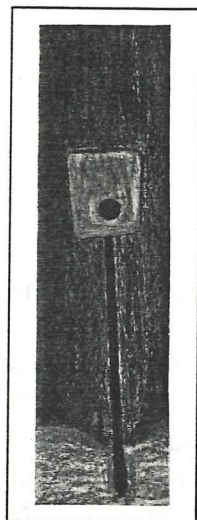
Rzewski, Aki Takahashi, Robyn Schulkowsky and Marianne Schroeder.

She has participated on the faculty of the Internationale Ferienkurse für Neue Musik at Darmstadt since 1988, and she has been commissioned for new works from the Sonorities Festival at the Queen's University of Belfast, Toronto New Music Concerts, the Ontario Arts Council, the Canada Council, and Salon Concerts in New York City.

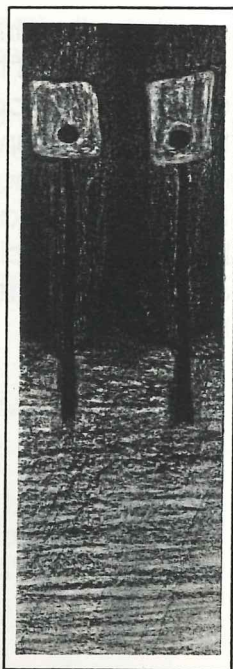
Her music has been recorded for radio by the BBC in Ireland, BRT in Belgium, the CBC in Canada and WDR and HR in Germany.

Infinite Other

'In the musical setting of the following excerpts chosen from Homer's *Odyssey*, one of the goals was to reflect in the music Odysseus's experience of memory and time. Although it was not



initially a consideration, the phrases that were selected in the end all had something to do with Odysseus's relationship with women. One of the recurrent ideas that appears early in the music is an image taken from the ending of the poem—"...had not grey-eyed Athena slowed the night when the night was most profound..."—when Odysseus is finally reunited with Penelope. A musical presence from each of the images is continually overlapped and included in the others, so that the form resembles a large canvas. The idea of being able to see many things simultaneously, as in a painting, is carried over into the music



mainly by the virtue of the orchestration. The commingling of instruments with voices involves a process of shading in slight distances between foreground and background colors. The movement of color in this way is a metaphor for the fragile and at best, fleeing perceptions one has when consciousness of repetitive and cyclical time surrenders to remembering and infinity.'—B.M.F.

When the young Dawn with finger tips of rose came
in the east,

...had not grey-eyed Athena slowed the night
when night was most profound,

Charmed out of time we see.
No life on earth can be
Hid from our dreaming.

...first soul that I have seen...

...living here, in the sea that rolls forever,
distant from other lands and other men.

Never a tremor of wind, or a splash of rain,
no errant snowflake comes to stain that heaven,
so calm, so vaporless, the world of light.

So they came
into that bed so steadfast, loved of old,
opening glad arms to one another.
...mingled in love again...
...revelling in stories:
hers of the siege her beauty stood at home...
...mingled in love again...

(Reprinted from Homer *The Odyssey*, translated by
Robert Fitzgerald, Doubleday, New York, 1963, with
permission from Vintage Press, New York.)



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Program

Nader Mashayeki: Duell
Heinz Holliger: "t(air)e"
Elliott Carter: Scrivo in Vento
Brian Cherney: Doppelgänger
Diego Luzuriaga: Flute Duet
Mesias Maiguashca: Die Zauberflöte
Elena Firsova: Starry Flute
Dimitri Smirnov: Orcades
Jürg Wytttenbach: Ad Libitum



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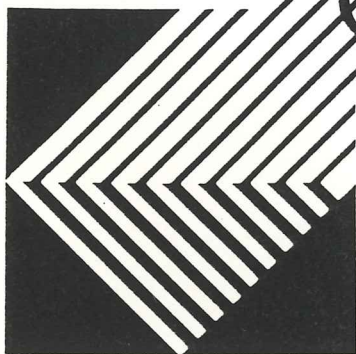
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